

THE COMPOSITIONAL APPLICATION OF THE PHOTOGRAPH
IN THE PRODUCTION OF MY PRINTS
AND DRAWINGS

PROBLEM IN LIEU OF THESIS

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LIST OF SLIDES

Slide

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pencil on paper (2' x 3')
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pencil on paper (2' x 3')
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pencil on paper (2' x 3')
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colored pencil and graphite on paper (3' x 4')
5. "Hello"
pencil on paper (2' x 3')
6. "Chit Chat"
pencil on paper (4' x 5')
7. "Goodbye"
pencil on paper (2' x 3')
8. "Paul and His Pipe at Pilot Point"
pastel drawing on paper (3' x 4')
9. "Denny"
pastel drawing on paper (3' x 4')
10. "First You Sneak Up On Someone"
colored pencil and graphite on paper (3' x 4')
11. "Then You Say Surprise"
colored pencil and graphite on paper (3' x 4')
12. "It's Been a Long Day"
colored pencil and graphite on paper (3' x 4')
13. "Sit Down, Relax"
colored pencil and graphite on paper (3' x 4')
14. "Charmed I'm Sure"
pencil and collage (3' x 4')

LIST OF SLIDES (cont.)

Slide

15. "Comfy Chair"
pastel drawing (18" x 19")
16. "Girl in a Chair with a Hat"
lithograph (18" x 24")
17. "Girl in a Chair"
intaglio (18" x 24")
18. "Betsy Ross Prepares to Entertain the Troops at
Valley Forge"
intaglio (18" x 24")
19. "Grooming"
lithograph (18" x 24")
20. "Shades of Brown"
intaglio (18" x 24")
21. "Teel and a Chair"
lithograph (18" x 24")
22. "A Jungle of Teel"
lithograph (18" x 24")
23. "Hi"
lithograph (18" x 24")
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intaglio (18" x 24")
25. "Pilot Point Bone Excursion"
lithograph (18" x 24")

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CHAPTER I

INTRODUCTION TO PROBLEM

The photograph has been in use by the artist since its invention. Artists used camera images in the nineteenth century, much as sketches had traditionally been used in earlier periods, either as notations when working from nature or as a means of authenticating details. The artist of the twentieth century employs the photograph or photographic reproductive techniques in his work to produce a desired image as well as for sketch book ideas. The photograph is a resource of the artist--a tool or a technique depending upon its application by the individual artist.

My work is based upon the photographic image and deals with the juxtaposition of abstract elements within a figurative format. The camera and the photograph have become my sketch book and, as such, seem to influence the manner in which I approach and compose my prints and drawings.

The photograph wields a powerful influence in my work. Its application in my work grew out of a desire to draw the figure and not be confronted with the problem of obtaining a model. The photograph provides an image in time and allows me to capture myself and my friends in

attitudes I would be unable to retain otherwise. But more than this, it frames and composes, it reduces the world to black and white value patterns. This framing and compositional aid of the photograph in my work leads me to ask some questions such as: how often does the photograph make the compositional decisions for me?

I would like to retain a vital use of the photograph within my work. To be aware of the photograph's influence in the composition and framing of my prints and drawings, and at the same time, to maintain a freedom in the execution of the work is my current goal.

The Problem

By making a comparison of prints and drawings and of their photographic sources, I should gain a better understanding of how the camera affects the final product. When I see what is retained, what is omitted, what is modified, what pictorial choices were exercised, and how those choices were manifested, I should learn more about myself as an artist.

What is the influence of the photograph on the composition and framing of my completed prints and drawings, and during which part of the process does the composition become established? To what extent does the photographic image determine the juxtaposition of the abstract elements

within the formulation and production of my prints and drawings? To what degree does the framing of the photograph determine how the work can and will be composed? Under what circumstances or during which process of execution does the greatest amount of compositional and framing alteration take place? Is it the first choice, the aesthetic photograph, or merely the photograph with enough information which results in an exciting work?

In order to discover the influence of the photograph on the composition and framing of my completed prints and drawings, I have executed a series of fifteen drawings and ten prints (lithographs and intaglio). I have documented these with in-process slides and kept a journal containing information relevant to the stabilization of the composition and noting in the journal circumstances and discoveries taking place. At the completion of this body of work, a more involved analysis was initiated, comparing the finished products with their photographic sources and the in-process slides and notations recorded during the production of the print or drawing.

It is important to realize that I have been utilizing the photographic images for approximately two years previous to this study. There are two situations or circumstances under which the photographs are taken--planned situations in which the environment is arranged and the

figure is placed within that environment, (these planned situations usually occur when the model is myself) and spontaneous situations in which the figure is captured in an unplanned moment, or circumstances in which I have little or no control of environment or figure. Then there is the quality of the photograph itself; the aesthetically pleasing photograph which I prefer to think of as a first choice photograph, and the second choice or less aesthetically pleasing, but informative photograph.

Given these qualities and circumstances, when do the compositional and framing alterations take place? They might take place during any or all of the following times: (1) during the photographic process, (2) during the process of projection and tracing, or (3) during the actual production of the print or drawing.

I am aware of my procedural use of the photograph. The photographs are usually taken in a series ranging from three to ten, often of one or two figures. I use only my own photographs to draw and print from. I feel more attuned to the situation and the figures when the photographs are my own, and the figures are people with whom I am familiar.

I do not do my own developing or printing. I prefer to stay as removed from this process as possible. The photograph is of no importance to me as a final product and,

by remaining as detached as possible, I am able to maintain that attitude. Also, I want to reject the tendency one has to develop a loyalty to the image as it is in the photograph after struggling with it in the dark room. After the series of photographs are shot and printed, I choose the photographs I believe to have a print or drawing potential, usually based upon black and white arrangement, attitude or position of the figure, and relationship of the figure to the frame and the environment. Using the opaque projector, I project the photographs onto a sheet of paper the approximate size of the final work and trace a rough outline of the image. This is the process for both prints and drawings. The tracing is done merely as a quick and easy way to place the image in its proper scale and to position it on the page and not specifically for drawing purposes, although in instances where the photograph is not clear and the enlargement increases the clarity, the tracing becomes more intricate. Following the tracing process in printing, the work is transferred to the plate or stone, thereby creating a reversal of the image on the plate or stone, so that a correct image results when it is printed. In drawings I begin working directly from the pencil outline.

CHAPTER II

THE WORK

At the completion of the twenty-five works that were done for this project, eight were chosen which seemed to illustrate not only the compositional application of the photograph but which were consistent with my general approach to printmaking and drawing.

The works to be discussed consist of four prints and four drawings--two prints and two drawings executed from photographs taken in pre-planned situations; two prints and two drawings executed from spontaneous photographic situations. Four of these works are from aesthetically pleasing photographs (first choice), and four from less aesthetically pleasing photographs (second choice).

I. The Works from Pre-Planned Situations:

1. First Choice

"Girl in a Chair with a Hat"
lithograph (18" x 24")

"Chit Chat"
pencil drawing (4' x 5')

2. Second Choice

"Girl in a Chair"
intaglio (18" x 24")

"Comfy Chair"
pastel drawing (18" x 19")

II. The Works from Spontaneous Situations:

1. First Choice

"Grooming"
lithograph (24" x 18")

"Charmed I'm Sure"
newspaper collage and pencil on paper
(3' x 4')

2. Second Choice

"Betsy Ross Prepares to Entertain the
Troops at Valley Forge"
intaglio (18" x 24")

"Paul and His Pipe at Pilot Point"
pastel drawing (3' x 4')

The Works from Pre-Planned Situations

First Choice

"Girl in a Chair with a Hat" (18" x 24")

Photographic Circumstances.--The photograph from which this work began resulted after studying a Matisse drawing of a girl in a chair, thus the title for my own composition. I enjoyed the attitude of the figure in the chair, its relaxed quality. In taking the series of photographs, I used only the overhead light source in the room and placed a patterned material over the chair and assumed slumping and casual attitudes in the chair. In some of the photographs, I wore a hat; in some, I did not. The camera was positioned slightly above the chair so that the viewer was placed with his eye level above the figure. It was the

relationship of the chair and the figure I was concerned with and not the surroundings. The camera was not turned vertically because to do so the chair would be cropped on the sides and I wanted to contain the chair within the photograph. Therefore the photographs were taken using a horizontal format. I did not crop the figure in the photograph. When I am the subject, I have no way of telling my exact position in the frame until it is developed and printed, nor do I have an exact idea of the light and shadows my placement creates.

Selection and Projection.--After the series of photographs were shot and printed, there were two to which I especially responded. They captured the attitude I was after. One of these was with a hat, the other was without. Upon viewing these two, I initially felt the pose with the hat was the stronger; yet I felt I wanted to see the face of the figure which the hat made obscure, so I anticipated combining the photographs during the process of projection and tracing. After seeing the photograph projected size of the print, I decided the hat created an interesting diagonal and that the obscurity of the face was of little consequence to the overall feeling and composition. The image was increased in size so that the figure encompassed the page almost entirely and went from the horizontal format

of the photograph to a vertical format, cropping a figure in the chair.

The Drawing Process.--After the drawing was initiated on the stone (the framing of the print had already become well established in the process of tracing), black and white value placement, line and texture distribution decisions became of foremost importance. The photograph was used as a reference in drawing only in relation to light sources and areas of black and white distribution. The entire work was simplified from the photograph during the process of drawing the image on the stone. The photograph as a reference was abandoned after the first thirty minutes of the drawing, and was not referred to again.

The drawing on the stone became extremely dark, and scrapping to remove excess value became difficult. The drawing was completed in approximately two hours. At this time the first etch was placed on the stone and allowed to stand overnight.

The next day after inking the stone, a solution of nitric acid and gum was applied to areas of the stone to gradate values to a white or gray to allow the eye to move from the negative spaces into the chair and figure and to increase the patterns already apparent. (No proofs were run at this time). The second etch was placed on the stone and allowed to stand overnight.

Findings.--The photographic source of this work was a first choice photograph but not due to composition or value arrangement. This photograph was chosen because of the attitude of the pose. This attitude remains in the final work. The background area behind the figure was reduced to value created through line to enhance the surface area. The patterns in the hat and dress were omitted for the sake of simplicity, and to ease the activity upon the surface. The figure itself was greatly distorted and dealt with as flat, overlapping shapes except in the head and neck regions. Peacock feathers were added to the hat to pull the figure to the top of the page, and value changes were enhanced. Distortions and flattening of areas occurred in part due to the abandonment of the photograph and my own interest in flat decorative overlay of shapes and values rather than an illusion of three-dimensional space. The photograph was an aid in the arrangement of the abstract elements within the print, however value or textural decisions were a direct result of wanting the figure and chair to be the subject, and did not occur due to the demands of the photograph.



Fig. 1--Photographic source.

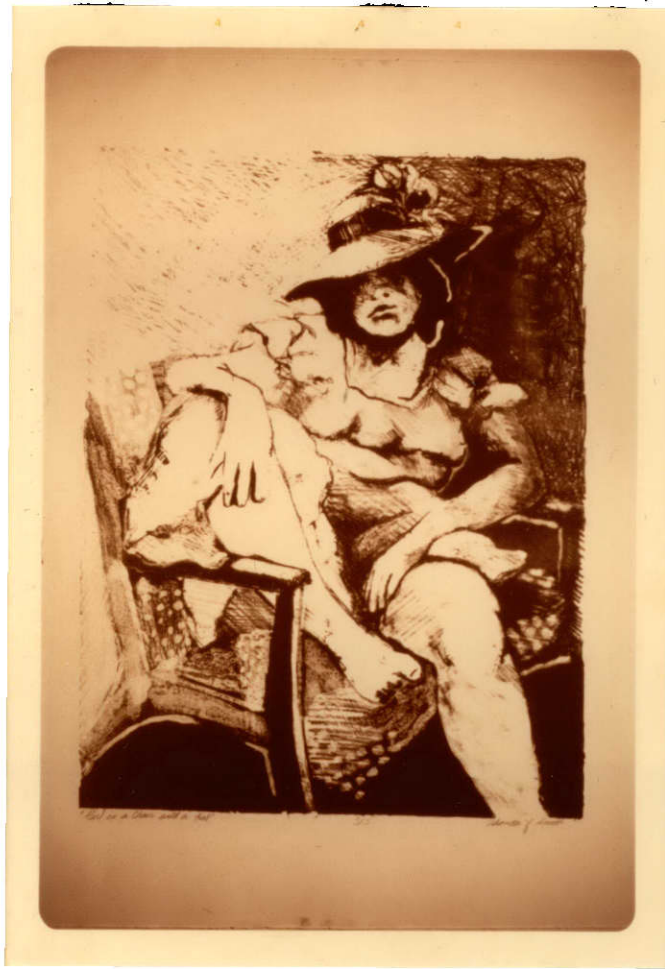


Fig. 2--"Girl in a Chair with a Hat" lithograph (18" x 24").

"Chit Chat" pencil drawing (4' x 5')

Photographic Circumstances.--This situation or still life in which I placed myself was constructed with a dramatic light source and a variety of textures and

patterns. In setting up this particular series of photographs, I was interested in enhancing the simple shapes and values in the photograph. The strong light source would serve to flatten forms and reduce them to simple overlapping shapes. The camera was placed very near the subject to eliminate any excess information and to bring the figure as close to the frame without cropping as possible: A series of photographs was taken of the figure in a semi-reclining pose to achieve a relaxed attitude in the work as well as to increase the domination of the frame by the figure.

Selection and Projection.--After the photographs were printed, the photograph from which "Chit Chat" was done immediately struck me as a very strong photograph for several reasons:

1. The placement of the figure in the frame (running out of the frame at the top and bottom)
2. The simplification of the form to large overlapping shapes
3. The distribution and concentration of areas of black and white values
4. The relaxed relationship of the figure with the environment

During the projective process, I discovered that the composition didn't require much cropping; therefore, the frame of the drawing and the photograph are almost identical.

The Drawing Process.--Before starting this drawing, I knew that part of it would be fully developed in relation to value distribution and part of it would consist of line. While drawing from the photograph, I decided that the light source from the right side in the photograph called for the drawing to emerge from light and line on the right into value and form on the left. In executing the drawing, I was constantly referring to the photograph for value relationships and accuracy in description. However, I did reduce the value on the lamp shade to eliminate the white shape which drew attention away from the figure. The objects behind the figure on the left were omitted and replaced by an erased texture. The value of the fern was lightened to balance out the amount of light to dark. The hand and legs were reduced in value gradation to unite the linear section to the right with the more descriptive area to the left. In a like manner, the drapery begins well defined in relation to value and pattern than becomes less distinct through erasure. The diagonal curve under the figure is emphasized by beginning on the left with a dark line under the foot and then passing under the leg and becoming a white line in the darker area of the drawing.

Findings.--Although the major framing decisions took place during the process of taking the photograph, the design elements were altered after the drawing was

undertaken. Invented textures as well as existent textures became a major aspect in the drawing. The value statement, although based upon the value distribution in the photograph, has been greatly increased within the drawing. The abstract elements were arranged almost entirely as a result of the photograph and its distribution of light and value. The framing of this drawing was based entirely upon the photographic source.



Fig. 3--Photographic source.



Fig. 4--"Chit Chat" pencil drawing (4' x 5').

Second Choice

"Girl in a Chair" intaglio (18" x 24")

Photographic Circumstances.--This work began from a series of photographs taken as a result of a Matisse drawing of a girl in a chair. This particular photograph had been discarded earlier because another of this particular series had been chosen as the better of the shots and a lithograph had already been produced. This photograph lacked interesting movement on the part of the figure.

Selection and Projection.--The photograph was approached again in order to produce a sister intaglio print for the lithograph of a "Girl in a Chair with a Hat."

The pose was similar and therefore compatible. The photograph was projected onto a vertical format and cropped to the subject, which consisted of the figure and the chair. The image was traced quickly to locate place and position with little or no concern for details in the drawing.

Drawing or Etching Process.---The tracing was immediately transferred to the plate containing a previous image which had only partially been removed. As with nearly all of my intaglio works, this one began with a line etch. From this point, a series of aquatints was applied to the surface with scraping and burnishing between aquatints. The photograph was discarded immediately and was referred to only twice when problems with light distribution arose.

The dress of the figure retained a suggestion of pattern partially due to the influence of the photograph, but more as a result of the intaglio process and my own aversion to white untextured surfaces on an intaglio print. Also, it occurred to me that eliminating the pattern might also eliminate the link between background, chair, and figure.

Toward completion of the print, I was discouraged with its progression. The figure was stiff and not at all relaxed, the composition was dull and boring, and I saw no way of remedying or solving the problem. These problems

were apparent in the beginning after the tracing process, but were ignored, or at least not considered a difficulty to be concerned with. Upon completion these problems were still evident, because I was unwilling to redraw the figure to create the slump necessary for a relaxed attitude, or to add another element like a hat to create a diagonal thrust. These solutions did not occur to me then, but I doubt that I would have implemented them even if they had. The process of altering the plate to that degree would be the same as beginning over, and I would have preferred to begin anew. My interest in the print was waning and the best course of action seemed to be to finish with the print and begin a new one.

Findings.---The print was simplified from the original photograph. The background was reduced to value; the figure itself, to flat shapes. The face which was out of focus in the photograph becomes focused in the print, but the head and hair fade into the blackness of the right side, likewise the shoulders are merely hinted at as they fade into the background. The value range is increased and the textures are of much more importance in the print than in the photograph. The photograph was a aid in the arrangement of the abstract elements within the print, however no value or textural decisions were a direct result of the photograph's arrangement. The framing of

the print was a result of wanting the figure and chair to be the subject not dictated by the photograph.



Fig. 5--Photographic source.



Fig.6--"Girl in a Chair" intaglio (18" x 24").

"Comfy Chair" pastel drawing (18" x 19")

Photographic Circumstances.--The photograph was taken in a series which resulted from seeing a Matisse drawing of a girl in a chair. From this particular series of photographs, two prints have already emerged, "Girl in a Chair with a Hat" and "Girl in a Chair."

Selection and Projection.--This particular photograph had been discarded because of a general fuzziness of the photograph, due to improper focus, which resulted in lack of detail in the upper torso. The photograph was reclaimed because of the bold shapes of the figure, the foreshortening and the relaxed relationship of the figure, the foreshortening and the relaxed relationship of the figure and chair. This drawing was executed toward the end of the semester and the photograph was utilized due to a lack of other favorable material to work from. The drawing process initiated without the use of the opaque projector. The image was drawn with the figure placed on the paper horizontally to increase the foreshortening effect. The image was drawn large on the page so that the background area was eliminated.

Drawing Process.--The drawing was executed in pastels and intentionally distorted to increase distortions perpetrated by the camera. This differs from distortions which take place in projection as a result of the photograph warping under heat or the slanting of the projection surface.

The drawing progressed in much the same manner as that of a projected drawing. The photograph was abandoned early in the drawing after the initial light sources had been established.

Findings.--The juxtaposition of the abstract elements within this work was determined only slightly as a result of the photograph. The photograph had little affect in my decisions of value and texture placement. This could be partially due to the abandonment of the photograph and in having done two previous works based on similar imagery.

The framing of the drawing was reconstructed from the framing of the photograph and was therefore not a duplication of the photograph's frame.



Fig. 7--Photographic source.



Fig. 8--"Comfy Chair" pastel drawing (18" x 19").

The Works from Spontaneous Situations

First Choice

"Grooming" lithograph (18" x 24")

Photographic Circumstances.--A series of photographs was taken in the home of a friend with the friend as the subject. Three of this series were taken in and around a mirror and vanity area. (Although the model was aware of being photographed, I was not the instigator of how she was to pose, I was merely the recorder.)

Selection and Projection.--After the photographs were developed, two of the three vanity series seemed to offer interesting print possibilities due to the relationship of the figure and the mirrored image as well as the structure's

relationship to the figure. The two photographs were almost identical except for the formats, one a vertical, one horizontal. I chose the horizontal format for the print due to the horizontal thrust of the arm. The photograph was projected and traced. Only a small portion of the photograph was cropped, and this was due to the size of the paper and restrictions of the stone. I wanted to keep the image as large as possible rather than reduce the scale.

Drawing Process.--In executing the drawing, I was attempting to create a positive negative space (environment) and a negative positive area (the figure), or a figure-ground reversal in visual importance. This was attempted by describing the environment with line, value, and texture, placing visual importance on the environment and reducing the figure to line alone.

In this instance the photograph was chosen in part because it would make a good candidate for such a figure-ground reversal. The drawing was done referring to the photograph only for light sources and for descriptions of certain elements which appeared ambiguous in the tracing. While the drawing was in process, water was added to the stone to create light gray areas of transition between the line and value.

After establishing general value patterns and object identification, the photograph was abandoned approximately fifteen minutes into the drawing. After the first etch a solution of gum and acid was placed in the negative space created by the arm to lighten the area.

Findings.--The photograph was chosen because of the subject's potential to achieve the figure-ground reversal problem I had set for myself. The photograph also established the basic compositional placement of the final print even though the print is a simplification of the photograph.

The overlapping of the figure and its reflection in the mirror and the blurred effect caused as a result of camera focus in the background were responsible for my decision to reduce the figure to a line and the mirrored image to value, although the decision to use figure-ground reversal had been established before choosing the photograph to work from. An awareness on my part in relation to how the photograph was to be used lead to the choice of this particular photograph.

The print was reproduced as closely to the frame of the photograph as the restrictions of the stone's printing surface (24" x 18") would allow.



Fig. 9--Photographic source.



Fig. 10--"Grooming" lithograph (24" x 18").

"Charmed I'm Sure" pencil drawing and collage (3' x 4')

Photographic Circumstances.--This photograph was taken during the opening of an exhibition. The series of shots consisted of numerous "smile for the camera" type photographs of several people. Two photographs were taken of this person and both resulted in a drawing; however, this was my first choice of the two. The image was large and the figure's placement to the viewer was simple and direct.

Selection and Projection.--During the process of projection and tracing, little of the composition was cropped; and this was done more to ensure a border to the paper and a large image than for aesthetic reasons.

Drawing Process.--At this time I had just completed two smaller drawings in which I had incorporated newspaper as a gray value rather than a drawn textured value. I was eager to continue this practice; but, as yet, had not discovered any images in which the effect was valid. After placing the outline on the wall to begin drawing, I decided this drawing could incorporate the newspaper texture easily. After the paper was applied to the traced outline, I knew I wanted to leave some unfinished areas, yet the surface had to be active. Since the photograph was out of focus in the foreground, I obscured those areas containing the hand and foot with an eraser and gradually introduced more and more detail, value, and texture as the viewer moves from bottom

to upper left. The most descriptive area is in the head and face.

Findings.--The figure, except for the head and hand, is reduced to line. The plant and the white square on the left serve as links between the linear qualities of the figure and window. The face of the figure was altered in the area of the mouth because I was unable to draw it as it appeared in the photograph. Certain areas of the background became much darker than they appeared in the photograph. The value placement, the depth of field, and the focus of the photograph were the basis on which value decisions were made as well as which areas of the drawing would be reduced to line. The hand in the foreground was made obscure directly as a result of the fuzzy focus in the photograph. The light areas of the photograph were reduced to line with only a little value added as a transitional area. The drawing itself became very flat, with only the face and hand remaining volumetric. This is a direct result of the overall gray of the photograph. The drawing was framed exactly as the photograph was framed. While taking the photograph, I was aware of the framing; and in seeing the resultant photograph, it appeared to be composed well within the frame and altering seemed unnecessary.



Fig. 11--Photographic source.



Fig. 12.--"Charmed I'm Sure" pencil and collage on paper (3' x 4').

Second Choice

"Betsy Ross Prepares to Entertain the Troops at Valley Forge" intaglio (18" x 14")

Photographic Circumstances.--This photograph was taken approximately one year ago in a series of photographs of a friend while she was preparing to go out in the snow. There was no light source other than the overhead lights and the environment was simply that of the room.

Selection and Projection.--The photograph had been discarded, in part, because of the size of the figure, in part, because of the lack of value contrast in the work. Also it was taken at a time when there were a number of more promising photographs to work from. The photograph was picked up again because of the diagonals and compositional arrangement of the elements. The photograph was projected as large as possible, but not cropped. The figure and environment were traced quickly with no concern for detail.

Drawing and Etching Process.--The entire work was done with a casual attention to the photograph for distribution of light and accuracy in the drawing. The tracing was transferred to the plate (an old plate on which there was already an image). The work began with a line etch in which the patterns on the quilt were established.

Findings.--The framing between the photograph and the print changes little; however, the print takes on a much more complex attitude than the photograph. This occurs because of the addition of patterns and textures to the surface of the print.

The arrangement of the elements was influenced by the photograph. All decisions of value placement were made upon the basis of the photograph. The textural qualities of the print are apparent in certain areas of the photograph, others were added to enhance the print and its surface. The previous image on the plate increases the textural involvement on the surface of the plate.

The distance between the top of the composition and the figure was important, the frame could not be reduced and still retain the mood and angles of the photograph. These are important elements in both the photograph and the print.



Fig. 13--Photographic source.

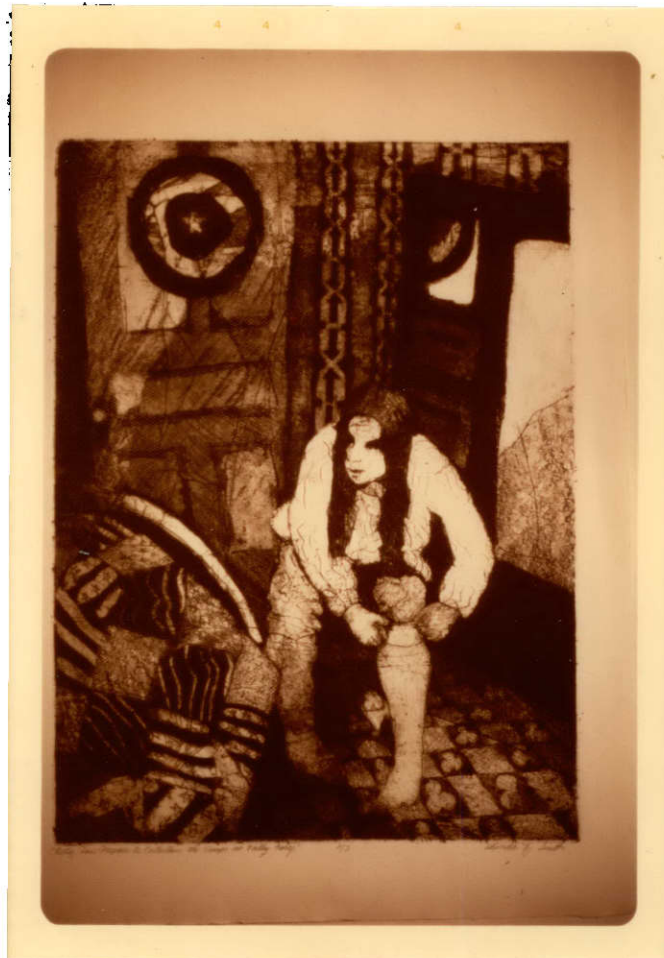


Fig. 14--"Betsy Ross Prepares to Entertain the Troops at Valley Forge" intaglio (18" x 24").

"Paul and His Pipe at Pilot Point" pastel drawing
(3' x 4')

Photographic Circumstances.--This photograph was taken during the opening of an exhibition in a series of candid photographs of friends. The light source was a window and

overhead lights. The subject was aware of being photographed, but I did nothing more than record the moment.

Selection and Projection.--The photograph is not a displeasing one to me, it had been discarded merely because others of the series had appealed to my sense of humor as well as for compositional reasons. In this photograph, I enjoyed the relaxed relationship of the figure with his environment, the repetition of shapes and diagonals as well as the richness of textures and patterns. The drawing was projected onto the paper, the right side was cropped to eliminate the leg of the other figure. The leg seemed an unnecessary element, one which would distract from the figure.

Drawing Process.--The drawing was executed in pastels and I worked with the photograph in my left hand and the pastels in my right. I began work in the head and face area and worked outward to the left. As the drawing progressed I grew leery of bringing the entirety to the same level of completion.

Findings.--The drawing is a simplification of the photograph. The juxtaposition of the elements had little to do with the arrangement of the drawing. These decisions were made as a result of my own desire to achieve with pastels the same atmospheric quality of my pencil drawings. The framing of the photograph was altered in the drawing,

but only because I was unable to eliminate the other figure when shooting the photograph.



Fig. 15.--Photographic source.



Fig. 16.--"Paul and His Pipe at Pilot Point" pastel drawing (3' x 4').

CHAPTER III

SUMMARY

As a photographer I select the subject, and I make certain compositional decisions in the course of taking the photograph. Just as a still life or sketch will place certain restrictions on the arrangement of elements, my photographs place an immediate restriction upon my vision. However, a sketch may be rearranged or a still life reduced and my photographs may be rearranged and altered in production of the print or drawing. The juxtaposition of the abstract elements in all the drawings and prints discussed were influenced strongly by the existing value, texture, focus and framing within the photograph.

To what extent does the photographic image determine the framing and juxtaposition of the abstract elements within the formulation and production of my prints and drawings?

Three of the works, "Chit Chat," "Charmed I'm Sure," and "Betsy Ross Prepares to Entertain the Troops at Valley Forge" were a direct result of decisions made during photographing. All framing and compositional decisions were made during the shooting of the photograph. The

juxtaposition of the abstract elements were to a large extent determined by value and emphasis in the photograph. Even in these instances in which the influence of the photograph is perhaps more apparent than other works, there exists judgements made as a result of the evolving image.

In "Paul and His Pipe at Pilot Point," the frame was altered in the drawing because a compositional problem could not be alleviated while shooting the photograph. In this instance, the composition could not be adjusted by moving the camera; therefore, the solution remained unsolved until the photograph was transferred to the drawing. In "Grooming," the photographic source was selected because of a preconception of a specific problem. The focus, which was intentional during the shooting of the photograph, as well as placement of the figure in relation to the environment was the basis upon which the print was executed.

Of the eight works discussed, only three were not composed directly as a dictate of the photograph. These three works were derived from photographs taken during one session. In these works "Girl in a Chair with a Hat," "Girl in a Chair," and "Comfy Chair," the composition was not a major consideration in taking the photographs.

During which process of execution does the greatest amount of framing alterations occur?

In most instances, framing alterations occurred during the process of projection and were due to the size limitations of the working surface more than aesthetic judgments. It was during the process of projection that objects, indiscriminate details, or shapes were omitted. Projection and tracing established the proportions and size relationships which were to determine these factors in the arrangement of the final drawing or print.

In executing, the drawing or print decisions were based upon the arrangement of elements within the photograph, although the resulting image was usually a simplification of the photograph. The most individual responses usually occurred when the photograph was abandoned early during the drawing process. Without the direct influence of the photograph, the decisions were a result of the evolving image and media, rather than a duplication of the photograph.

The drawing in which the photograph is interpreted most freely is "Comfy Chair." Drawn directly from the photograph without the aid of the opaque projector, this drawing evolves with a greater sense of distortion as a compositional element. Without the tracing process, the drawing becomes a truer interpretation of my personal vision and expression.

Is it the first choice or merely the photograph with enough information which results in an exciting work?

Before embarking upon this study, I felt that the spontaneous photographs would result in a freer interpretation of the photograph in as much as the composition was something over which I did not have complete control. However, the spontaneous versus pre-planned photograph seems to influence the final product very little compositionally. Both situations are composed in photographing, whether consciously or unconsciously, and it does not appear that framing or element arrangement is altered more frequently in one than in the other. Although the control may not be complete in the arrangement and lighting, I do control what will be photographed; when, where, and how the photograph will be taken; therefore, I am exercising control over the photographic product. The first and second choice photographs do not seem to influence or alter the compositions, because I do select them over a number of the less desirable photographs. Again, I had anticipated that the second choice photographs would result in a less committed attitude toward the photographic image.

Conclusion

I would like the photograph to function not as a support in my work, but as a vehicle for expanding my vision, permitting me to see aspects of a situation previously overlooked, or to widen my perception beyond my visual range.

Making conscious the photograph's influence upon my prints and drawings aids my ability to maintain the photograph as a tool and not allow it to become a crutch.

All of the prints and drawings discussed have been altered only slightly in framing of the composition; however, the elements within the prints and drawings have been characterized by simplicity and concern for inherent and contrived surface effects not apparent in the photograph.

I discovered during this project that at no time was framing ever altered drastically from the original photograph. During the spring of 1975 I was executing prints and drawings in which the figure became the frame. I was cropping to the figure so that the figure became the edge of the frame or appeared to be falling or bursting from the picture plane. Therefore, it seems apparent that I am committed or perhaps obligated to the situation and placement of elements within the environment as the camera and I record them. As the photographer, I am making aesthetic framing and compositional decisions while shooting, either consciously or unconsciously. Realizing this dependence upon the photograph in framing and composition, I have several alternatives as to my future approach to the photograph:

1. I can become more aware of framing while taking the photograph whether it be spontaneous or pre-planned.

2. I can make an attempt to override the pre-framing of the composition in the photograph.
 - A. By combining photographs
 - B. By juggling elements within the photograph
 - C. By omitting the process of projection and tracing
3. I can use the photograph only as a reference for poses or extraneous elements, and not as the sole source of the print or drawing.

The idea of omitting the process of projection is the first logical step. By removing the mechanical dependence upon the photograph's imagery, I feel the drawings and prints may become a freer, more spontaneous expression.

APPENDIX

Color Slides of the Twenty-five Completed Prints and Drawings

Slide binders are arranged in the following number sequence.

Binder 1.

0	1	2	3
0	4	5	6
0	7	8	9
0	10	11	12
0	13	13	15

Binder 2.

0	16	17	18
0	19	20	21
0	22	23	24
0	25		

